TUITION on all Fretted Instruments is given at 54/55 Piccadilly London, W.1

PICKINGS

PICKINGS is posted free of charge to any address on request

Ask other players to write to us!

ISSUED FOR BANJO, MANDOLIN AND GUITAR ENTHUSIASTS

No. 23. DECEMBER, JANUARY. 1937–38.

GREETINGS.

The majority of our readers will receive this issue of "Pickings" just as we are approaching what is generally accepted to be the Season of Goodwill. This friendly, carefree, happy-go-lucky spirit of Christmas and the New Year is, however, an all-the-year attribute of the average fretted instrument player—particularly the banjoist.

The player of a fretted instrument is almost always a very likeable sort of fellow: happy, sociable, good-hearted and without conceit. Listen to a banjoist talking about his instrument; note the popularity of the Northern and Southern Annual Rallies; watch the growing enthusiasm of B.M. & G. Club members; hear the applause of the players who invariably form the major part of the audience at a B.M. & G. concert!

The very nature and titles of original compositions for the banjo express this spirit of camaraderie: "Happy-go-lucky," "Darktown Dandies," "Cheerio," "Mister Jolliboy," "Merrie Company," and amongst hundreds of others one that was appropriated for naming the soup at a dinner promoted by the Lewisham Club, namely: "Listen to This."

Dickens probably never heard a banjo played. If he could only have known the instrument as every real enthusiast knows it, what a valuable asset it would have been at his Christmas parties: frost on the window panes; a blazing fire on the hearth; everybody happy trying to remember the words of the choruses while Mr. Pickwick picks enthusiastically on his banjo.

As for ourselves, we at 54-55, Piccadilly, express our Goodwill to every reader with a hearty wish for A Merry Christmas, A Happy New Year and the Best of Pickings.

If you were THE WORLD'S BEST GUITARIST what use could it possibly be if you were not heard?

Guitarists who are unheard in dance bands are playing ordinary Guitars, why not play an—

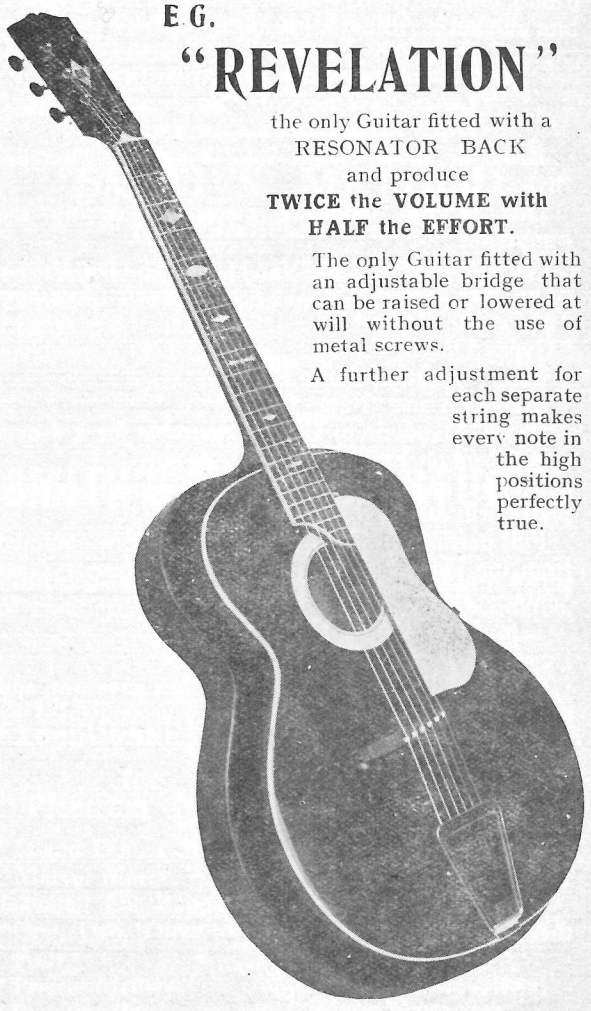
E.G.

"REVELATION"

the only Guitar fitted with a RESONATOR BACK and produce **TWICE the VOLUME with HALF the EFFORT.**

The only Guitar fitted with an adjustable bridge that can be raised or lowered at will without the use of metal screws.

A further adjustment for each separate string makes every note in the high positions perfectly true.



Model as illustrated, including black case lined and padded.

16 guineas

or 12 monthly instalments of £1 10s. 10d.

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1

FORTHCOMING FRETTED INSTRUMENT CONTESTS AT LEIGH-ON-SEA.

The eighth annual Syllabus of the Leigh-on-Sea Musical Festival has just been issued. Competitions will be held from Saturday, February 26th, to Saturday, March 5th, inclusive, and as on previous occasions, contests for fretted instruments will be held on the last day of the Festival.

The Tests are as follows: —

Guitar Solo (Finger Style): —
"Liebestraume" or "My Fancy."

Guitar Solo (Plectrum Style): —
"Rachmaninoff's Prelude" or "Chopin's Nocturne."

Hawaiian Guitar Solo: —
"Pua Carnation" or "Hula Medley."

Mandolin Solo: —
Any Solo by R. Calace.

Banjo or Zither-Banjo (Finger Style): —
"A Spanish Romance" or "Rose Leaves."

Banjo or Zither-Banjo (Plectrum Style): —
"Listen to This" or "Spick and Spanish."

GOLD MEDAL OPEN COMPETITION.

Banjo or Zither-Banjo Solo (Finger or Plectrum Styles).

One of the following pieces chosen by the competitor: —

"The Gunner's March" ..... *Joe Morley*
"Overture Medley" ..... *Emile Grimshaw*
"March de Concert" ..... *Olley Oakley*
"Gypsy Queen" ..... *A. D. Cammeyor*

Banjo or Zither-Banjo Duet.

Mandolin and Guitar Duet.

Banjo, Mandolin or Guitar Ensemble for 3, 4 or 5 performers on Fretted Instruments only.

In the aforementioned three competitions, the player will select his own piece.

Full particulars and Entry Forms may be obtained from the Hon. Secretary: Mr. A. V. Mussett, Glen Cottage, 10, Glen Road, Leigh-on-Sea.

* * *

CRACKERS.

At a recent village concert the stage gave way and the banjoist fell through. He was accompanied by a friend at the piano.

* * *

"What use are calf skins?" asks a former banjoist who has now changed over to guitar.

Well, they do keep the calf warm.

* * *

It is said that all men are equal—but its what they're equal to that counts.

* * *

B.M. & G. Club Note: —

Ashes to ashes,
Dust to dust,
If others won't do it
The Secretary must.

Many interesting items were contributed by the —— B.M. & G. Club. Guitar duets were played by Mr. Legge and Miss Armes.—*Local Paper.*

Those indispensable members.

* * *

"Nothing pains me more than to see a fine musical instrument under the hammer" comments a writer.

Has he ever tried putting his finger in the same place ?

* * *

What we call Luck,
Is simply pluck,
And doing things over and over.
Courage and will,
Perseverance and skill,
Are the four leaves of Luck's clover.

* * *

A certain dance band's first variety engagement was at a Glasgow theatre.

The leader is now fully qualified to answer the question: "Which came first, the bird or the egg ?"

* * *

The player who announced the make of his guitar at a recent broadcast was fired with enthusiasm.

* * *

DOES YOUR BANJO LACK RESONANCE ?

Unlike a guitar or a mandolin, a banjo is constructed so that it can be taken to pieces. This has to be so, because of the vellum soundboard which must occasionally be tightened and sometimes replaced.

When a note is sounded on a banjo, the vibrations of the string are transmitted through the bridge to the vellum and thence to the rim, neck and other parts of the instrument. It follows, therefore, that no part of the instrument must be allowed to become loose, otherwise a considerable amount of resonance will be lost, and quality and volume of tone will be sacrificed.

All screws and nuts should be periodically examined and kept tightened, and the two wedges behind the vellum that hold the neck securely in position, should occasionally be hammered well home. Anything slack or badly fitting tends to oppose the passage of sound vibrations, and will cause a muting effect that is, of course, detrimental to the production of good tone. The tone of many banjos would be greatly improved if these details were given careful attention.

Bridges of unsuitable material for the conveyance of vibrations to the vellum soundboard have also a muting effect, particularly those that are inlaid with a strip of bone, ebony or other similar material.

ACCESSORIES and INNOVATIONS.

Stands

BANJO STAND, folding, baize covered holds banjo upright		5	0
GUITAR STAND, folding, nickel-plated rubber protected		13	6
MUSIC STAND, bronzed metal, folding		5	0
,, ,, nickel-plated... ...		7	6
,, ,, pocket model, plated light weight		10	0

Bridges

NON-TIP BRIDGE for Banjo or Tenor banjo, $\frac{1}{2}$ or $\frac{5}{8}$ inch, 4 or 5 strings ...		1	0
PLAIN BRIDGE for Banjo or Tenor-banjo			8
MANDOLIN BRIDGE		1	6
BANJOLIN BRIDGE 4 or 8 strings ...		1	6
" REVELATION " adjustable bridge for Guitar		10	6
REVELATION BRIDGE de Luxe ...		17	6
GUITAR BRIDGE ordinary adjustable		3	6
,, ,, adjustable for 'cello type		5	0

Vellums

SUPEREX selected white calf skin ready stretched on wire for 11 inch hoop ...		12	6
SUPEREX extra superior on 11 in. wire		15	0
,, selected white calf skin unstretched 13 inches ...		9	0
,, selected ,, 14 ,, ...		10	0
SUPEREX extra superior unstretched 13 inches ...		10	6
,, ,, 14 ,, ...		12	6
,, ,, 15 ,, ...		15	0
Additional cost for fitting		2	6

Miscellaneous

METRONOME with pendulum and adjustable slide weight, polished case	1	5	0
METRONOME pocket tape model		1	6
MUSIC BINDER, E.G. opens perfectly flat		2	0
PITCH PIPE single note, G or A ...			8
PITCH PIPES 5 notes for banjo or 6 notes for guitar Spanish or Hawaiian		2	0
SPIC SPANNER adjustable to fit any nut on the banjo		1	6
TUNING FORKS A or G, best quality		2	6
WRIST-REST for banjo, adjustable, nickel-plated		3	0
FOOT-REST adjustable in height ...		5	0
STRING CASE real leather, lined oil silk, separate string pockets ...		3	6
STRING CASE, leatherette		2	6
MUSIC CASE, brown leatherette ...		3	6
,, ,, real leather		8	6
,, ,, crocodile ...		16	0
RESONATOR for banjo or tenor-banjo	1	10	0
CAPO D'ASTRO for guitar or banjo ...		3	0
,, ,, ,, ukulele		1	0

For Guitarists -

200 Guitar Solos

A book of 132 pages for Plectrum Guitar containing " Alice Where Art Thou," Aloha Oe and 198 other arrangements of popular tunes.

Price 5/-.

JOHN MARTELL'S
MODERNISTIC STUDIES
for Plectrum Guitar

Exercises on Rhythmic Melody and Rhythmic Chord playing; Velocity Studies; Blue Style Effects and Modern Chords.

Price 5/-.

SMITH'S METHOD
for Plectrum Guitar.

An easily understood book of instruction containing 72 pages. The best and most interesting book for beginners.

Price 5/-.

SMITH'S TECHNIC STUDIES
for Hawaiian Guitar.

Contains over 100 Daily Exercises on Various forms of Position, Playing, Tremolo and Steel Technique.

Price 5/-.

Exceptionally Easy American Solos

for Plectrum Guitar	for Hawaiian Guitar
" Island Echoes March."	" South Sea Islands."
" Marvel March."	" Hawaiian Melody.'
" Among The Roses."	" Old Remembrance."
" One, Two, Three, Four."	" Dance of the Fireflies."
" Prairie Medley."	" Isles of Beauty."
" Paradise Bay."	" The Gay Gondoliers."
" Lucky Break."	" Peerless Hawaiian March."
" Fascination Glide "	" Pacific Paradise."
" Spring Blossoms."	" Castillion Serenade."
	" Hawaiian Sunshine."

Price 1/- each, Post Free. Cash with Order.

HOW TO PLAY " SHOW BOAT "

As a Banjo Solo.

In the introductory four bars, be careful to accent every single note and chord. The first song: " Can't Help Lovin' Dat Man," has a characteristic recurring rhythm which includes a tied quaver and crotchet as seen in the first bar. This is not at all difficult, but it is advisable that the player should make quite certain that these tied notes are given the correct duration of time. The finger player will strike them once only (pizzicato), the plectrist will produce a better effect by playing tremolo. In the seventh and eighth bars of this movement the finger player is given a descending melodic passage from the twelfth fret, while the plectrist will fill in the same two bars by ascending in chords to the eleventh position. When both are played simultaneously, the two banjos are in perfect harmony, and it will be found interesting and helpful if the banjoist who plays both styles will compare the two parts and study these and other differences between the arrangements as issued for the two styles of playing. In the sixteenth bar make certain that the three dotted quavers are given their proper duration: this is three times the duration of the semiquaver that follows each of the three notes.

The song " Make Believe," follows at about the same tempo. Here the melody must be given greater prominence than the accompaniment and a long *rallentando* from the twelfth bar to the sixteenth must be carefully observed. The plectrum banjoist will again introduce tremolo, which will be seen indicated in his part by means of strokes through the stems of notes and below the semibreves.

" You Are Love " is in waltz time. If the player will refer to the seventh, twenty-third and twenty-fourth bars of this tune he will find a peculiar chord that is probably quite new to him. This effective chord is correctly fingered in both finger and plectrum parts, the notes being obtained at the second fret on the first string and at the third fret on the second and third strings.

After an interlude of four bars which gradually slows down to a pause, we are introduced to the song " Why Do I Love You?" (Key G). This is a lively movement and must be played in strict tempo until the *ritard* at the end which leads to the pause. Another unusual chord occurs in the twelfth bar which many players may think incorrectly printed. This chord contains instead of F sharp, the note G held over from the previous bar. This is resolved in the bar following and is known technically as a " suspension."

The Selection finishes with " Ol' Man River." The additional staves containing small notes are intended to be played only in quartets or larger combinations of players where a bass-banjo, mando-cello or other deep voiced instrument is available for the melody.

* * *

JOTTINGS.

Mr. Ronnie Genarder, late of Jack Payne's Band, is touring the principal Music Halls with his " Revelation " guitar in a very fine speciality turn of his own.

* * *

Mr. William Snowden will be glad to hear from players in Rotherham and district, Yorkshire, who would like to join a B.M. & G. Ensemble he is now forming. Mr. Snowden's address will be forwarded to any interested person who applys to Emile Grimshaw & Son, 54-55, Piccadilly, W.1.

* * *

Mr. L. Puckey, of Barrow-in-Furness, plays the Hawaiian guitar and would like to meet another local guitarist for the purpose of duet practice. Address as above from E.G. & Son.

* * *

The new Hawaiian guitar solo " One Man Band," has proved an instantaneous success. Many players say this number is a welcome change after the scores of dreamy Hawaiian tunes that have been issued—all with very much the same family likeness. Hawaiian guitarists should try this new style easy solo with its trumpet, trombone, bugle and drum effects.

* * *

A B.M. & G. Club is being formed in the Herne Hill district of London. Keen players who would like to join are asked to write to the Secretary: Miss R. Langmead, 24, Wingmore Road, S.E.24.

* * *

We introduce to the notice of all players the new E.G. Music Binder. This is full music size; it has stiff black covers that do not curl; music can be added or removed instantly and (the best feature of all) with as many as sixty pieces of music in the file the binder opens *perfectly flat* at any page. The price is 2/-.

* * *

Congratulations to Mr. Harry Marsh and the members of the Aston Band on again being placed first at the recent Federation Contest for Bands, Division I.

Congratulations also to Mr. Bert Bullard, who won the Abbott Challenge Cup with an excellent rendition of " Deep Harmony " on his " Revelation " G.4 guitar.

* * *

Of all compositions or arrangements for banjo, mandolin or guitar that have been issued during the year 1937, the best seller has been " Show Boat."

In the next issue of " Pickings " another sensational arrangement will be announced that we predict will be one of the big sellers of the year 1938.

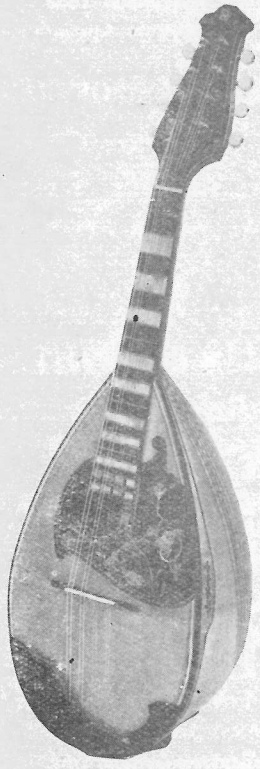
In the last issue of "Pickings" we illustrated four models of the famous AMATO Mandolins. This month we present:—

PIETRO Mandolins

for which we are Sole British Agents

These Suberb instruments are made at the Pietro factory in Naples and each bears a label signed by Mario de Pietro.

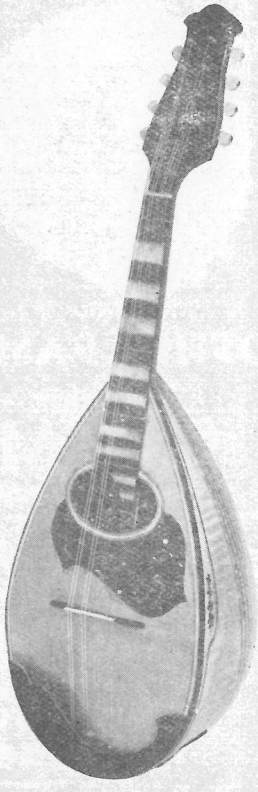
These mandolins are specially constructed for the professional player. The tone is powerful with a rich liquid quality, and the fretting, and every detail of construction is perfect.



Style 1

As used by Mario de Pietro 39 Ribs constructed from specially selected satinwood. Handsome enclosed silver-plated machines. 4 separated finger-board extensions. Complete with velvet lined case—

18 Gns.

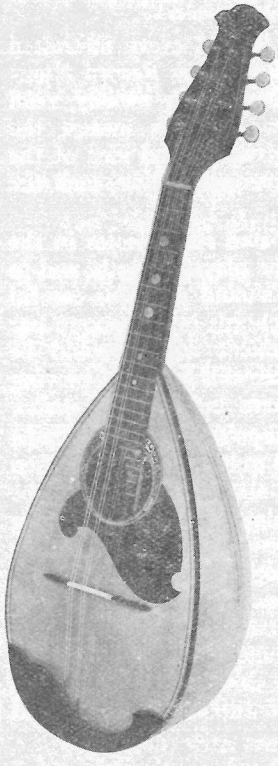


Style 2

Satinwood body; enclosed machines Extended finger-board. Excellent tone

Complete with velvet-lined case—

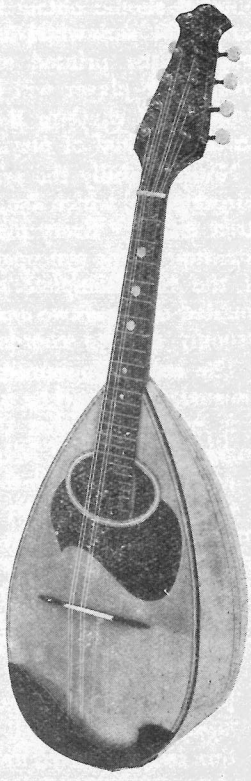
14 Gns.



Style 3

25 Satinwood Ribs. Open machines. Complete with velvet-lined case—

9 Gns.



Style 4

Satinwood body 21 ribs Complete in case—

6 Gns.

Sole British Agents—

EMILE GRIMSHAW & SON, 54-55 Piccadilly, London, W.1.

Every player should keep ready at hand a small bottle of the special oil that is used in the manufacture of gut strings. If a gut string becomes dry, or through the evaporation of the original oil that was used during the process of manufacture the string is allowed to absorb moisture from the hand or atmosphere, it will lose its tone and rapidly perish. A touch of the right sort of oil to gut strings will improve the tone and treble the life. Both gut and wire strings can be kept in new conditions for months if smeared with this protective oil. It is also good for the fingerboard because it prevents the wood drying and possibly cracking. Emile Grimshaw & Son will forward a bottle of this special oil to any address, carefully packed and postage paid, on receipt of 1/-.

* * *

"DEDICATION."

By ALBERT HARRIS.

These hints by the composer on the playing of his famous guitar solo are reprinted at the request of many readers.

The first thing I advise is that every interested guitarist should obtain the Brunswick Record Number 02034 and while listening to the melody, read through the printed music. By this means, the prospective player will be given a good idea of the tempo, the rhythm, the syncopated time and the general method of playing.

Note carefully the syncopated single notes in the introduction, which should be played smartly and in strict tempo. Every player should also give careful attention to the syncopated chords in the second bar of the first complete movement which should be counted *one and* two *and* three *and* four *and,* playing strongly marked chords where indicated in *italics.*

The second movement (Key G) may seem a little unusual, but it will be found quite easy to play when it is understood that these single notes should be fingered as chords. Many players may like to finger in addition a note on the second string even though it is not played. For example, the first group of four single notes might have the note "D" added on the second string with the first finger. In the next group of four single notes the first finger on the second string will move down to C sharp (one fret towards the nut with all the other fingers) and so on.

This dominant-seventh chord on the lower five strings of the guitar will be found to occur frequently in this solo, the third finger on the sixth string being used to deaden any sound from the unwanted fifth string. This chord is rich and full in effect and will be found particularly useful.

As the printed solo is fully marked with fingering and other indications for correct playing, there seems to be no possible reason why every player of average ability should not make a success of this solo.

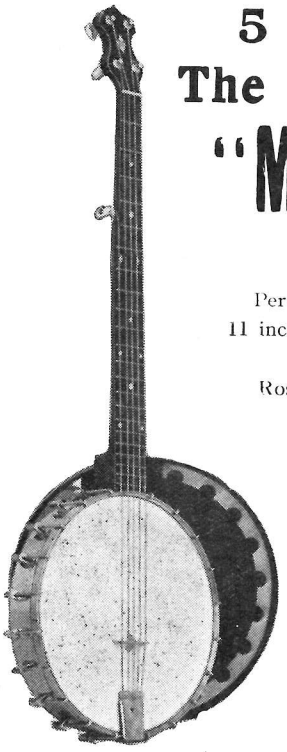
Extraordinary Value for

5 Guineas

The E.G.

"MINOR"

BANJO



Perfectly true fretting
11 inch Nickel plated hoop.
Non-slip pegs.
Rosewood colou neck and resonator
Excellent Tone
Handsome Appearance.

Flanged resonator 30/- extra.

OTHER FAMOUS MODELS

Complete with Resonators

E.G. "MAJOR"

Neck Hoop and Resonator
in rose tinted, natural colour Honduras Mahogany

Price 10 Guineas.

E.G. "SUPEREX"

An Ideal Instrument For The Critical Player

Price 16 Guineas.

E.G. "GRAND"

THE FINEST BANJO EVER PRODUCED.

Price 25 Guineas.

Four String Banjos or Tenor-Banjos supplied at the above prices.

Easy Monthly Instalments if desired.

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1

SPECIAL BARGAINS

	£	s.	d.
GIBSON GUITAR, £4/19/6, Kalamazoo, in case	3	0	0
RELIANCE GUITAR, 'cello model, f sound holes, pearl fingerplate and case	3	3	0
'CELLO MODEL GUITAR, f sound holes, fingerboard and body lined white, in case	3	10	0
HARTFORD DE LUXE 12 gn. GUITAR, discontinued model, in case	5	10	0
HARTFORD GUITAR, late model, in case	6	0	0
GIBSON GUITAR, 11 gn. Kalamazoo model, in case, late model, almost new	7	7	0
GIBSON L.4 GUITAR, cost £29/0/0, in case	11	11	0
E.G. "REVELATION" GUITAR, 16 gn. model, with case	10	10	0
CANTONELLA GUITAR, f sound holes, 14 frets, in case	3	10	0
PANORMO, LACOTE and PRATTEN finger style Guitars ... each	8	8	0
4 STRING GUITAR, Rosewood colour, shaded finish, non-slip pegs, neck and body lined ivorine, adjustable bridge	3	3	0
SCARTH GUITAR, neck and body lined ivorine, single machines, finger plate, excellent condition	9	9	0
GUITAR by Jetel	1	10	0

	£	s.	d.
WINDSOR PYXE BANJO, 12 inch vellum, case included	5	10	0
BARNES & MULLINS BANJO, in case, cost 12 gns.	4	10	0
E.G. "GRAND" BANJO, 25 gn. model, taken in part payment for G.4 "Revelation" Guitar, case included	18	18	0
PARAGON BANJO, new model, in case, cost £28/0/0; a bargain ...	16	16	0
VAN ALLEN TENOR-BANJO, and case	2	2	0
GREENOPP TENOR-BANJO, and case	3	3	0
HARTFORD 16 gn. TENOR-BANJO, and case, new condition	7	7	0
WINDSOR TENOR-BANJO, in case	3	3	0
A LARGE SELECTION OF FINGER STYLE GUITARS ... from	2	2	0
MANDOLINS, secondhand, must be cleared to make room for new stock prices from		10	0
WINDSOR ZITHER-BANJO, in case, cost 8 guineas, new condition, a bargain	4	4	0
BASS BANJO E.G shopsoiled, perfect condition, with case	8	8	0
BASS BANJO, E.G. wooden soundboard 15 inches diameter, used originally in the Emile Grimshaw Quartet, complete in case ...	4	4	0

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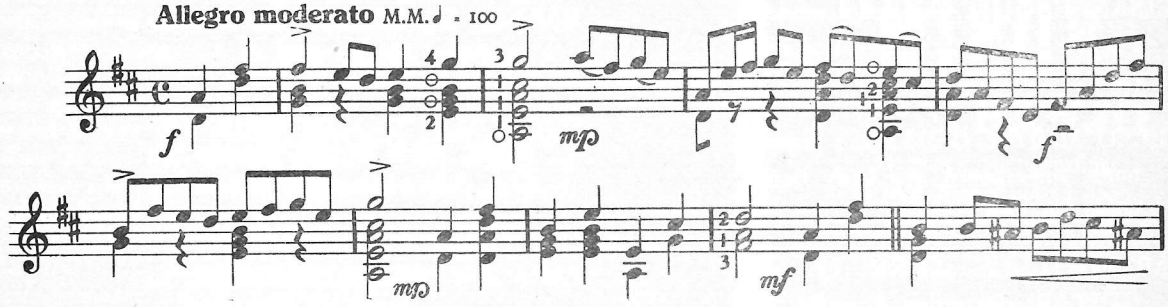
Just Ready—

GAVOTTE

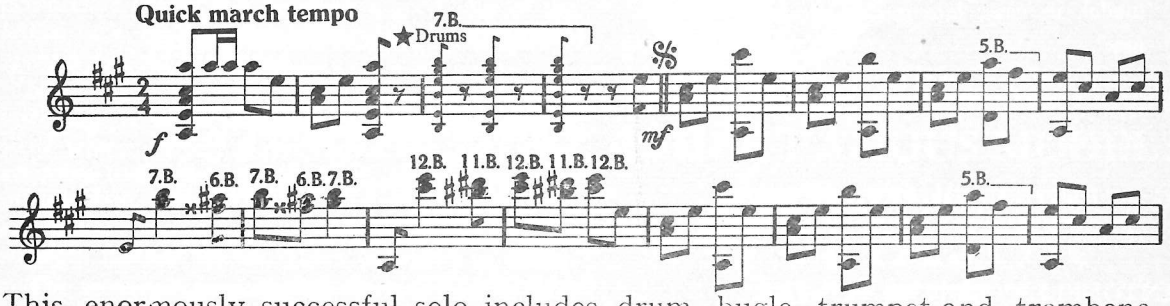
BY BACH

PLECTRUM GUITAR SOLO

An easy and effective plectrum arrangement of the world famous melody from Bach's 6th Violin Sonata popularised by SEGOVIA. Excellent as a Solo; marvellous as a duet.

GUITAR Solo and 2nd GUITAR Accomt. 1/6

A NOVELTY FOR THE HAWAIIAN GUITAR

ONE MAN BAND

By EMILE GRIMSHAW

This enormously successful solo includes drum, bugle, trumpet and trombone effects and is specially good for concert work.

HAWAIIAN GUITAR Solo and 2nd Guitar Accompt. 1/6

SHOW BOAT

DOWN THE MALL

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